HUMANITIES WEST

Fall 2001

« exploring history to celebrate the mind and the arts »

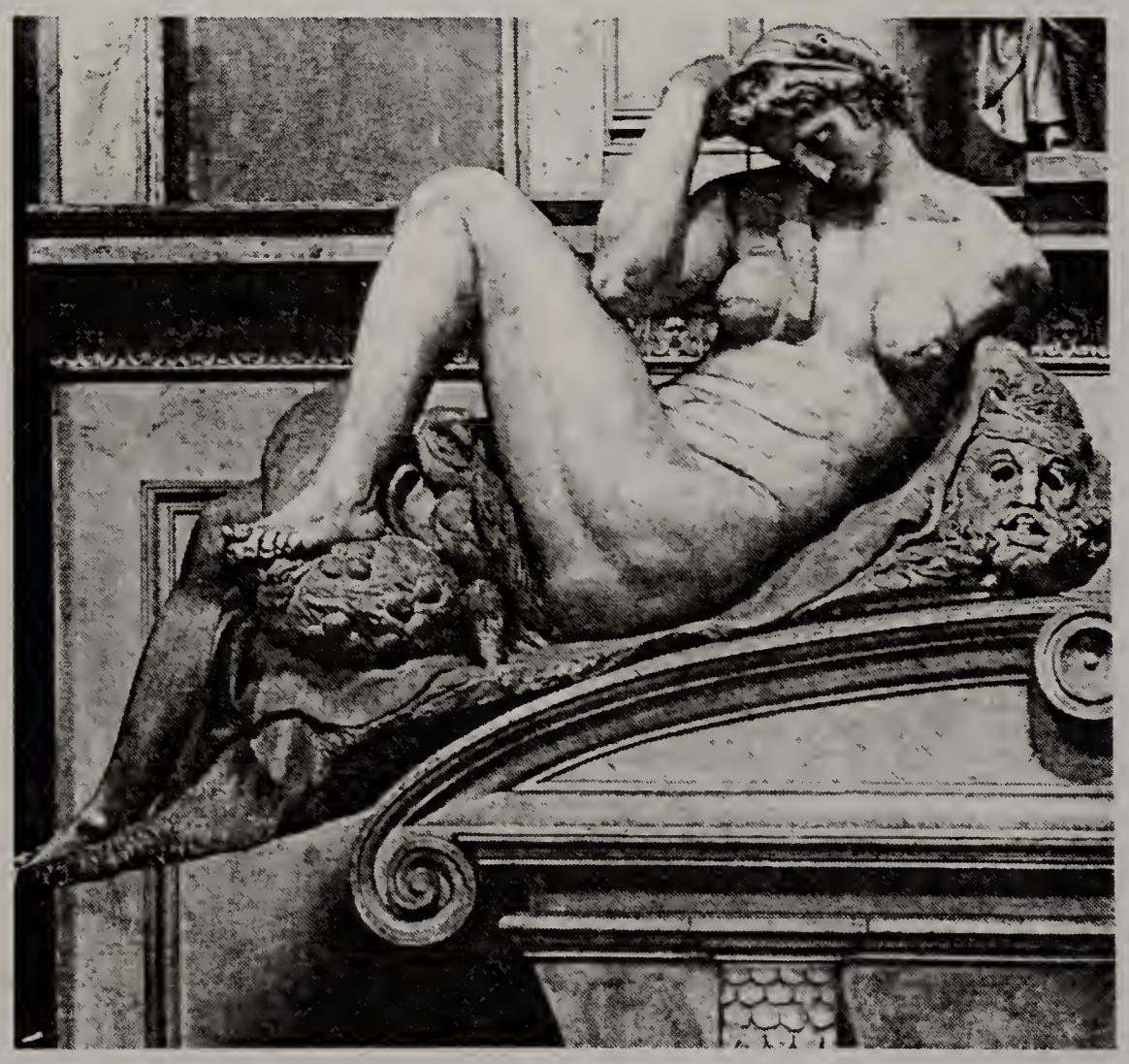
MICHELANGELO'S WORLD

OCTOBER 12 AND 13, 2001
HERBST THEATRE, SAN FRANCISCO

presented in cooperation with the Museo Italoamericano, Mechanics' Institute Library, and Italingua Institute

"I mean by sculpture," said Michelangelo, "that which is taken off...the finest artist has no concept which the marble alone does not contain within itself."

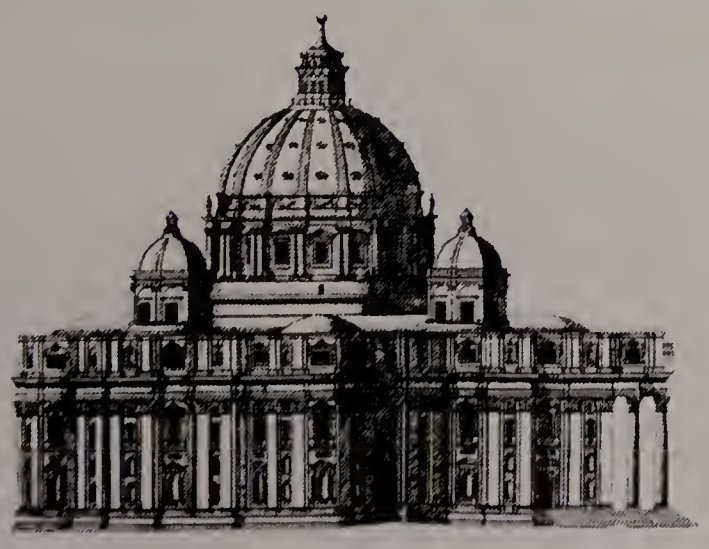
Giorgio Vasari, an artist himself and author of "Lives of the Artists" (1550), was a friend of Michelangelo. He recounts an incident while Michelangelo was finishing the tomb of Julius II where he permitted a stonecutter to execute a figure under his direction, saying "...*Cut away here...level there...chisel this...polish that,*" until the stonecutter had made a figure almost before he was aware of it. He stood lost in admiration of his work. "*What dost thou think of it*?" inquired Michelangelo. "I *think it very beautiful, and* I *am much obliged to you.*" "*For what*?" demanded our artist. "*For revealing a talent* I *did not think* I *possessed.*"



Vasari has made a succinct summation of Michelangelo's life and work in the following: "The genius of Michelangelo was acknowledged in his lifetime, and not, as happens in many cases, only after his death. He was favored by Julius II, Leo X, Clement VII, Paul III, Julius III, Paul IV, and Pius IV, Soliman, emperor of the Turks, Francis, king of France, the Emperor Charles V, the Signoria of Venice, and lastly, Duke Cosimo de' Medici would very gladly have favored him, too. They offered him the most honorable appointments. This does not happen to any except men of the highest distinction. To no other master has God granted such perfection in the three arts in all the years that the sun has been going around."

Humanities West will be updating Michelangelo's biography by visiting more recent explorations of his work using modern technology and historical perspective. In Stanford University's Digital Michelangelo Project, a digital scanning of *il Gigante*, the

Continued on Page 3



MICHELANGELO'S TIME IN MUSIC:

FRIDAY EVENING, (9:00 PM) **The San Francisco Choral Artists** led by Magen Solomon perform sacred and secular Renaissance works from Florence and Rome.

SATURDAY, (1:30 PM) **The Whole Noyse**

See HW advance ticket purchase order form, page 7

Friends of HW Special Events

Tuesday, October 9, 7:00 PM
Music of Michelangelo's World
(1475–1564)

Dan Winheld, Lute & Vihuela
Rachel Winheld, Vocalist
Music of Francesco da Milano, Alberto da Ripa & Vincenzo Capirola

Members of MIL & HW $12; Public $15

Dessert

Location: Mechanics' Institute, 57 Post Street (near Market), San Francisco

Information & Reservation Line: (415) 393-0100

COOPERATING INSTITUTION EVENTS

September 13, 2001–January 7, 2002
Venetia Obscura: Venice at Night

Photographs by **Luca Campigotto**

This exhibition of photographs by Luca Campigotto shows the alleys and canals of his hometown, Venice, taken under the dark cloak of night.

At the Museo ItaloAmericano, Fort Mason Center, Building C, San Francisco, CA. For more information, call (415) 673-2200. Opening Reception on Thursday, September 13 from 5:30 to 7:00 PM. RSVP: (415) 673-2200

Virtual Verdi/Puccini Opera Lecture Series

Kip Cranna, Musical Administrator, San Francisco Opera.

This lecture series parallels the San Francisco Opera season.

Each evening features a buffet with Mediterranean cuisine by Cafe 52 followed by a listener's guide lecture by Mr. Cranna.

5:30 PM Buffet; 6:00 PM Lecture

Thursday, September 20—Rigoletto–Verdi

Tuesday, October 23—Tosca–Puccini (Opening Night)

Wednesday, November 7—Falstaff–Verdi

Lecture & Buffet per evening: $15 MIL & HW members; Public $20 or 3-Lecture & Buffet Series: $45 HW & MIL Members; Public $60

Reservations Required (Seating limited): (415) 393-0100

Location: Mechanics' Institute, 57 Post Street (near Market), San Francisco

SERGIO CAPUTO

December 7, 2001, 6:30–9:00 PM
La Canzone: Where Music Meets Poetry

Sergio Caputo's lecture will illustrate his experience as a songwriter, singer and musician, explaining his connection to poetry, Italian language, jazz and the new and stimulating American environment in which he now lives. Sergio Caputo will also perform in trio some of his well-known songs.

Advance registration and payment are required. Price: $25

For additional information please call (415) 362-6025

At Italingua Institute, 447 Sutter Street, 4th Floor. For information on Italingua Institute, visit www.italingua.com

HW Board Notes

We would like to welcome Silvia Mazzone-Clementi, our new Executive Director as we honor outgoing Executive Director Nancy Buffum who leaves a legacy of finely crafted programs and a growing audience.

We enjoy a varied and illustrious Advisory Council and have recently added four new members to this rich resource for our programs. They are: Eric Apfelstadt, Mitchell Schwartzer, Adela Lee, and Walter Denny.

Message from the Chair

Dear Friends of Humanities West:

It has been an eventful spring and summer at Humanities West, and there is much news to report.

First, I want to welcome our new Executive Director, Silvia Mazzone-Clementi. Silvia comes to us from the World Affairs Council of Northern California, where she was most recently the deputy director of programs. She is also an accomplished harpist. Silvia assumed her duties on July 1st, succeeding Nancy Buffum, who had served as Executive Director since 1994. I know that you will all join me in bidding Nancy a fond farewell and extending thanks to her for a job well done. I also want to extend thanks to the members of our Search Committee for the hard work and long hours they invested in choosing our new Executive Director.

If you have not met Silvia before then, you will have an opportunity to become acquainted with her at the Michelangelo program on October 12–13, 2001, which marks the beginning of our eighteenth season. In addition to lectures from long-time Humanities West favorites Theodore Rabb and Loren Partridge, the Michelangelo program will feature new scholars such as Marc Levoy, who will be presenting sculptural images from Stanford University's Digital Michelangelo Project. Special thanks go to Nancy Buffum and to our moderator, Eric Apfelstadt of Santa Clara University, for their work in assembling this program.

The rest of the coming season also promises to be as interesting and varied as our audiences have come to expect. After Michelangelo in October, we will turn our attention to 19th and 20th Century Barcelona on February 8–9, 2002, and then to the New Kingdom of Ancient Egypt on May 31 and June 1, 2002. As regular attendees of our programs know, an increasing percentage of the best seats for these performances will be occupied by season ticket holders. So if you have not done so already, please order your season tickets now.

I look forward to seeing you at the Michelangelo program, and to an exciting and varied season.

Sincerely,

A. Kirk McKenzie

A. Kirk McKenzie

"Recollect that trifles make perfection, and perfection is no trifle"
—Michelangelo

Message from the Executive Director

Dear Friends of Humanities West:

I am now happily ensconced at Humanities West as we commence our eighteenth season and another fabulous line-up of diverse programming. I am especially pleased to begin with our upcoming program on the life and work of Michelangelo Buonarroti. Many thanks to Nancy Buffum and Advisor Eric Apfelstadt for providing such a welcoming event.

I have long been an admirer of the vital contribution Humanities West and its supporters make to the cultural life of the San Francisco Bay Area. The organization's willingness to charter new territory through its multi-disciplinary approach to arts education offers an experience unparalleled locally and nationally. Humanities West is unique in its commitment to creating programs featuring highly qualified academic experts and performers while maintaining accessibility for the general public. I look forward to continuing these programming traditions and expanding the audience we reach.

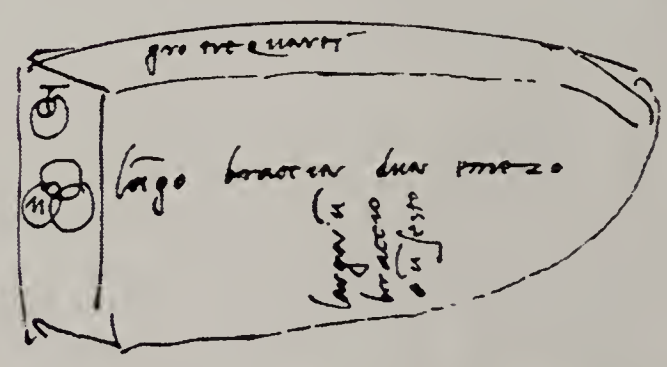
I am pleased to report that season subscriptions are at an all-time high. With this in mind, if you have not yet subscribed to the 2001/2002 season, I recommend doing so quickly. If you're hesitating because of that trip you might take in early February or late May, I remind you that individual program tickets are transferable (they make a great gift!). Or if you don't know someone who you think should enjoy the experience of attending a Humanities West program, tickets can also be returned to HW for acknowledgement as a tax-deductible contribution. Please take advantage of this opportunity to continue your support.

I look forward to meeting you this Fall.

Sincerely,

Silvia Mazzone-Clementi

Silvia Mazzone-Clementi
Executive Director



Michelangelo's sketch of a marble block with measurements and his stone-mason's mark.

MICHAEL·ÄGELVS·BONAROTVS·FLORENT·FACIEBAT

Continued from Page 1

statue of David, reveals interesting use of visual perception and scale. Vasari mentions Michelangelo making figures "nine, ten, even twelve heads high, simply to increase their grace. He would say that the artist must have his measuring tools in the eye, rather than in the hand, as it is the eye that judges."

The Renaissance is so named for a time when antiquity was being rediscovered and celebrated. Rome was unearthing its fabled past. Antiquities were being discovered under their feet. *Rome in the Year One* was one of many strata being mined on behalf of 16th century connoisseurs. The statue of the Laocoön was unearthed at this time—its rediscovery is chronicled by Francesco da Sangallo, son of the architect, thus: "I was at that time a boy in Rome, when one day it was announced to the Pope that some excellent statues had been dug out of the ground in a vineyard near the church of Santa Maria Maggiore. The Pope immediately sent a groom to Giuliano da Sangallo to tell him to go right away and see what it was. Michelangelo Buonarroti was often at our house, and at the moment chanced to be there; accordingly, my father invited him to go with us. I rode behind my father on his horse. We had scarcely dismounted and glanced at the figures, when my father cried out, 'It is the Laocoön of which Pliny speaks!' The laborers immediately began digging to get the statues out. After having looked at them very carefully, we went home to supper, talking all the way of antiquity."

Vasari quotes an anonymous author who composed a verse in praise of Michelangelo's Medici tomb figure, *Night*. Both verses were translated by John Addington Symonds:

The Night that here thou seest, in graceful guise
Thus sleeping, by an Angel's hand was carved.
In this pure stone; but sleeping still she lives.
Awake her if thou doubtest, and she'll speak.

Michelangelo replies with his own sonnet, speaking as Night, and let his words be a conclusion:

Sweet is my sleep, but more to be mere stone,
So long as ruin and dishonor reign;
To hear naught, to feel naught, is my great gain;
Then wake me not, speak in an undertone!

PROGRAM SCHEDULE: *Michelangelo's World*

Herbst Theatre, 401 Van Ness Street (at McAllister), San Francisco

FRIDAY, October 12, 2001 8:00 PM

Eric Apfelstadt, (Associate Professor of Art History, Santa Clara University) Moderator

MICHELANGELO'S WORLD

8:00 PM (lecture) *Michelangelo's World* Theodore Rabb (Professor of History, Princeton University) presents the rich cultural, political and religious context of Michelangelo's life from his native Florence to the Rome that witnessed his greatest fame.

9:00 PM (performance) *The Sacred and Secular Music of Renaissance Rome and Florence.* The San Francisco Choral Artists led by Magen Solomon will perform a program of sacred and secular choral music from Renaissance Italy, featuring compositions from Rome and Florence.

SATURDAY, October 13, 2001 10:00 AM – 4:00 PM

NEW VIEWS OF A RENAISSANCE GIANT

10:00 AM (lecture) *(Re)writing the Biography of a Renaissance Giant* William Wallace (Barbara Murphy Bryant Distinguished Professor of Art History, Washington University offers his perspective on writing a new biography of Michelangelo. He will describe how Michelangelo's image has been shaped both by his contemporaries, Giorgio Vasari and Ascanio Condivi, and by current historical perspective.

11:00 AM (lecture) *Michelangelo's Last Judgment* Professor of the History of Art and Italian Studies, UC Berkeley, Loren Partridge proposes a bold reinterpretation of "The Last Judgment."

BREAK FOR LUNCH

1:30 PM (performance) The Whole Noyse

2:00 PM (lecture) Bernadine Barnes (McCulloch Family Fellow, Wake Forest University) *Michelangelo Goes Public* unveils little-known Renaissance reproductions of Michelangelo's works.

2:45 PM (lecture) In *Digital Michelangelo*, Marc Levoy (Professor of Computer Science and Engineering, Stanford University) shares remarkable images of the master's sculpture collected by Stanford University's Digital Michelangelo Project.

3:30 PM *How Will Michelangelo Be Viewed in the 21st Century?* Renaissance expert Eric Apfelstadt moderates a panel discussion.

"In the room the women come and go
Talking of Michelangelo."
—T.S. Eliot 1914

A special thank you to those who have considered Humanities West in their estate planning.

SUGGESTED READING FOR MICHELANGELO'S WORLD:

Books in print on this list are available or can be ordered from A Clean Well Lighted Place for Books in Opera Plaza.

James S. Ackerman. *The Architecture of Michelangelo* (University of Chicago, 1986)

*Bernadine Barnes. *Michelangelo's Last Judgment: The Renaissance Response* (University of California, 1998)

Gene Brucker. *Renaissance Florence*, (University of California Press, 1983)

George Bull. *Michelangelo: Life, Letters, and Poetry* (Oxford, 1999)
Michelangelo: A Biography (Viking, 1995)

Ascanio Condivi. *The Life of Michelangelo* (Pennsylvania State University, 1999, transl.)

Alexandra Gromling. *Michelangelo Buonarroti, Life and Works.* (Art in Hand series, Konemann, 1999.)

John R. Hale. *Florence and the Medici* (Thames &Hudson, 1977)

Howard Hibbard. *Michelangelo* (Harper & Row, 1985)

Christopher Hibbert. *The Popes* (Stonehenge, 1982)

Michael Hirst. *Michelangelo and His Drawings* (Yale, 1988)

Anthony Hughes. *Michelangelo* (Phaidon, 1997)

*[Marc Levoy. http://graphics.stanford.edu/projects/mich/

Robert S. Liebert. *A Psychoanalytic Biography of Michelangelo* (Yale University, 1983)

Linda Murray. *Michelangelo* (Oxford University, 1980)
Michelangelo: His Life, Work and Times (Thames & Hudson, 1984)

John Frederick Nims. *The Complete Poems of Michelangelo*, (Chicago, 1998)

*Loren Partridge. *The Art of Renaissance Rome* 1400–1600 (Abrams, 1996)
Michelangelo: The Sistine Chapel Ceiling, Rome (Braziller, 1996)
Michelangelo: Last Judgment, A Glorious Restoration (Abrams, 1997)

*Theodore K. Rabb. *Renaissance Lives* (Basic Books, 2000). Paperback edition.

Giorgio Vasari. *Lives of the Artists* (Florence, 1550, many editions)

*Wallace, William. *Michelangelo at San Lorenzo: The Genius as Entrepreneur* (Cambridge, 1994);
Michelangelo: Selected Scholarship in English (Garland, 1996) and
Michelangelo: The Complete Sculpture, Painting and Architecture (Hugh Latner Levin, 1998).

*Denotes speaker.

Visit our website:
www.humanitieswest.org

Donate to Humanities West when you shop on line! If you go through the HW website to order books from Amazon.com, HW will receive a donation. They do not have to be books from the HW reading list. You may also designate HW as a recipient of donations when you shop at the "charity malls" **iGive.com** and **4charity.com**.

Dine with our fascinating lecturers at the Speakers' Dinner at Café Delle Stelle Restaurant

Sponsors, Patrons and Fellows of Humanities West are invited to join program speakers for the Humanities West Season Opening Night dinner on Friday evening, October 12, at **Café Delle Stelle** Restaurant. This excellent restaurant is located at 395 Hayes Street (at Gough), within easy walking distance of Herbst Theatre. We will convene at the restaurant at 5:30 P.M.

Meet our Speakers at Indigo during the Friends' Luncheon

Indigo serves delicious food in a sophisticated setting. All *Friends of Humanities West* are cordially invited to join us on Saturday, October 13, between the morning and afternoon sessions of the program. **Indigo** is at 687 McAllister Street, near Gough, a short block-and-a-half behind Herbst Theatre. Guests will have a chance to share a table and break bread with speakers and fellow Humanities West supporters. This is a popular event—*please reserve early as space is limited*!

Speakers' Dinner and Friends Luncheon Reservations Form for the Michelangelo program

☐ **Yes,** I am a **Sponsor, Patron** or **Fellow** of Humanities West and would like to attend the Speakers' Dinner.

Please reserve _____ place(s) in my name for dinner Friday night, October 12, at **Café Della Stelle,** 395 Hayes Street, at **5:30 P.M.** Enclosed is my check, payable to Humanities West, for **$55** per person.

☐ **Yes,** I am a **Friend** of Humanities West and would like to attend the Friend's Luncheon.

Please reserve _____ place(s) in my name for luncheon at **INDIGO,** 687 McAllister Street, on Saturday, May 5th. Enclosed is a check, payable to Humanities West, for **$45** per person.

A letter of confirmation will be sent approximately two weeks prior to the event.

_____
NAME

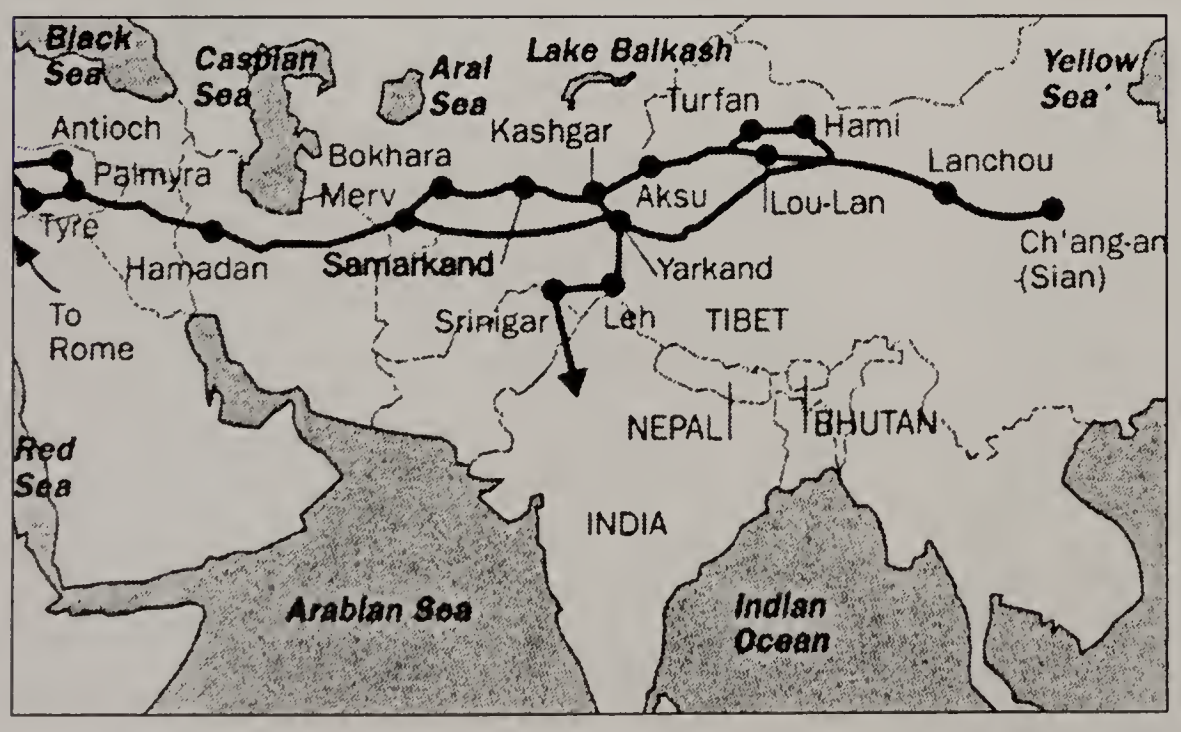
_____
ADDRESS

_____
CITY, STATE, ZIP

_____
TELEPHONE

Please return this form to Humanities West, 57 Post Street, Suite 814, San Francisco, CA 94104. Please make check payable to Humanities West. Telephone: 415/391-9700 Fax: 391-9708.

Reminder!! Silk Road Tour in August of 2002—benefiting Humanities West:



ALONG THE ANCIENT SILK ROAD. This tour follows the footsteps of the great adventurers, archaeologists and Buddhist monks along the ancient silk road. The caravan routes cross unrelenting deserts with mirages, lush oases studded with vineyards, breathtaking mountain passes and gulches in remote parts of China. Along the way view magnificent art and archaeological wonders, meet a diversity of tribes. Visit Xian; Lanzhou; study the world's largest and richest Buddhist art treasury with miles of ancient paintings; enter Chinese Turkestan; see ethnic art in Urumqi.

Escorted by well known lecturer William D. Y. Wu, Ph.D. (Art and Archaeology, Princeton). Dr. Wu has escorted groups to China for the Museums of Fine and Modern Art of San Francisco, Houston, and Santa Barbara; American Horticultural Society; Robert Mondavi Wine and Food Tour; Craft and Folk Art Museum of Los Angeles; San Francisco Mayor's Cultural Delegation; Gumps; and United Nations Association.

Info and detailed description: Call HW office or San Francisco Cultural Delegation Tours 415-441-0446 or 800-677-0446 Attn: Christine Grabitzky.

HW WELCOMES ALUMNI/AE CLUBS AND OTHER ASSOCIATIONS

Humanities West offers ticket discounts and other privileges to groups of 10 or more if they include a Friend of Humanities West. Past groups include Delta Sigma Theta, Harvard Club, and Fordham Alumni Association. To request information for your group, call 415/391-9700.

The Institute for European Studies, U.C. Berkeley frequently underwrites tickets so that particpants, usually student teachers, may attend HW programs at no cost. Other area colleges and universities partially underwrite ticket costs for students or teachers; and several Friends of HW who are professors have ordered tickets for classes to qualify for group discounts. If you are affiliated with a learning institution that may be interested in helping subsidize tickets to HW programs, or may want to order tickets to qualify for a group discount, please call 415/391-9700.

"If people knew how hard I have to work to gain my mastery, it wouldn't seem wonderful at all."

—Michelangelo

PRIORITY TICKET ORDER FORMS:

You can still sign up for the entire season!!

2001–2002 HUMANITIES WEST SEASON
Subscribe and save!

Michelangelo's World	October 12–13, 2001
One Hundred Years in Barcelona	February 8–9, 2002
Ancient Egypt	May 31–June 1, 2002

HUMANITIES WEST 2001–2002 *Season Tickets*

ALL SEATING IS RESERVED			Quantity		Total
Friday & Saturday (save $25)	$155	×		=	$
Friday & Saturday mail order handling fee	$ 6	×		=	$
Friday Evenings (save $5)	$ 85	×		=	$
Saturday Days (save $10)	$ 80	×		=	$
Friday OR Saturday handling fee	$ 4	×		=	$
			TOTAL		**$**

INDIVIDUAL TICKETS for *Michelangelo's World*
October 12 and 13, 2001.

Please order your tickets as soon as possible. Donors will receive priority until *September 15th.* ***Please include a self-addressed, stamped envelope*** *and* ***mail to City Box Office*** *with your order.* Tickets will be mailed approximately 4 weeks prior to the program.

ALL SEATING IS RESERVED	**Orchestra/DressCircle/ Grand Tier**	Quantity	**Balcony**	Quantity	Total
Friday & Saturday October 12–13	$55	×	$45	× =	$
mail/fax order fee per ticket	$ 3	×	$ 3	× =	$
Friday October 12, 8:00 PM–10:15 PM	$30	×	$25	× =	$
Saturday October 13, 10:00 AM–4:00 PM	$30	×	$25	× =	$
mail/fax order fee per ticket	$ 1.50	×	$ 1.50	× =	$
Student/Teacher Discount $5 per ticket (Balcony ONLY)			– $ 5	× =	($)
				TOTAL	**$**

○ Enclosed is my check payable to CITY BOX OFFICE Tickets are non-refundable. Luncheon is not included.

Name _____ Telephone _____

Street _____ City _____ State _____ Zip _____

○ Please charge my credit card: ○ Visa ○ Mastercard

Account # _____ Expires: Mo. _____ Year _____

Name on card (please print) _____

Authorized Signature _____

PLEASE MAIL THIS ORDER TO CITY BOX OFFICE,
180 Redwood St., Suite 400, San Francisco, CA 94102
Please enclose a stamped, self addressed envelope Fax orders: 415/986-0411

FOR MORE INFORMATION, CALL CITY BOX OFFICE 415/392-4400

HUMANITIES WEST FUTURE PROGRAMS 2001–2002
humanitieswest.org

ONE HUNDRED YEARS IN BARCELONA
February 8–9, 2002

Friday: We celebrate with a performance SONGS OF THE SPANISH CIVIL WAR (1936–1939) by Pasiones, a critically acclaimed cabaret, combining popular and folk song with historical text and poetry by Garcia Lorca, Earnest Hemingway, Brecht and Orwell.

Saturday: Artists, writers and architects, including master architect, Antoni Gaudi, are highlighted in lectures paying HOMAGE TO CATALONIA.

ANCIENT EGYPT
May 31–June 1, 2002

Friday: INSPIRATIONS OF THE NILE will include a performance of Arias from Verdi's *Aida*, sung by gifted soprano Geraldine McMillian. Other stimulating presentations will explore the lasting impact of the ancient civilization on Western art.

Saturday: TREASURES OF THE NEW KINGDOM Distinguished speakers use art and archeology to unlock mysteries 3500 years in our past.

HUMANITIES WEST
57 Post Street, Suite 814
San Francisco, CA 94104

Michelangelo's World

http://www.humanitieswest.org

HUMANITIES WEST PRESENTS

MICHELANGELO'S WORLD

OCTOBER 12 AND 13, 2001 HERBST THEATRE, SAN FRANCISCO

presented in cooperation with the Museo ItaloAmericano, The Italingua Institute, The Italian Cultural Institute, and the Mechanics' Institute Library

Michelangelo's World

FRIDAY, OCTOBER 12, 2001 8:00 PM

Program Moderated by **ERIC APFELSTADT**, Associate Dean of Arts & Sciences, Santa Clara University

FRIDAY, OCTOBER 12 MICHELANGELO'S WORLD

8:00 PM (lecture) *Michelangelo's World* Michelangelo's life is a tale of two cities: the Florence that nurtured him and the Rome that witnessed his greatest fame. His journey from Florence to Rome symbolized the rapid expansion of Renaissance art and ideas throughout Europe, from their origins on the banks of the Arno to the widespread dissemination they enjoyed once accepted and fostered by the city on the Tiber. **THEODORE RABB** (Professor of History, Princeton University) explores the combined effect of vast public projects, religious reform, and bitter politics on the struggles and towering achievements of the last decades of Michelangelo's life.

9:00 pm (performance) Sacred and Secular Music of Renaissance Rome and Florence
THE SAN FRANCISCO CHORAL ARTISTS, directed by MAGEN SOLOMON

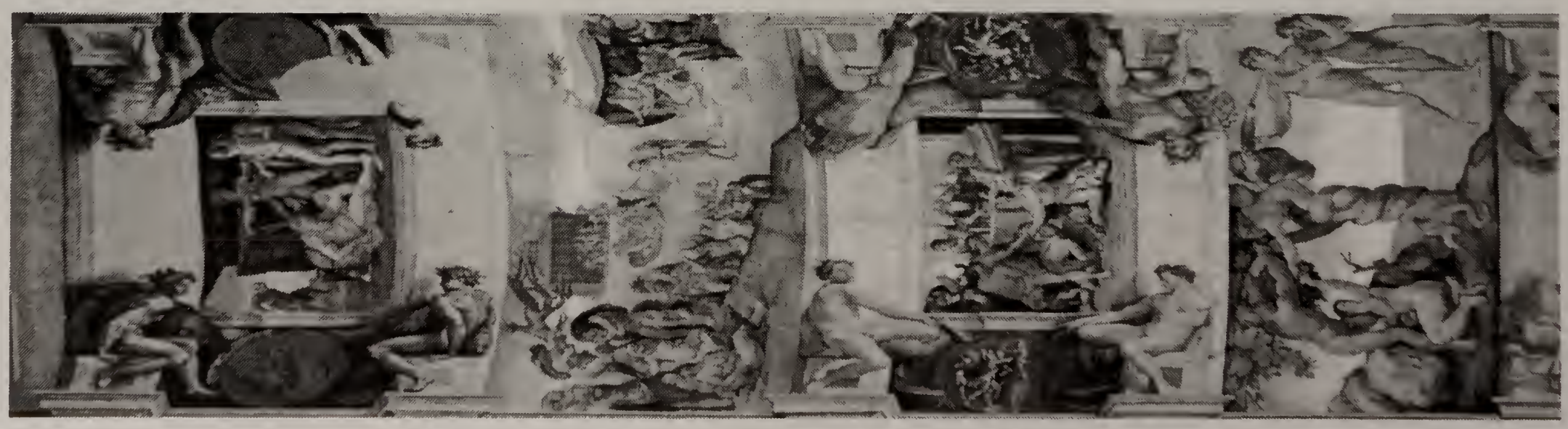
Ave Maria, gratia plena	Josquin Desprez (c. 1450–1521)
El Grillo (1504)	
Douleur me bat	
Dominator cœlorum	Costanzo Festa (c. 1490–1545)
Deh dimm'amor (1539)	Jacques Arcadelt (1504–1567)
Io dico che fra voi, potenti dei (1539)	
O occhi manza mia, cigli dorati (1557)	Orlando di Lasso (1532–1594)
Quia vidisti me, Thoma (1556)	
Diffusa est gratia	Giovanni Maria Nanino (c. 1545–1607)
Gaude, Maria Virgo (1572)	Tomás Luis de Victoria (1548–1611)
Quivi sospiri (1576/7)	Luzzasco Luzzaschi (1545?–1607)
Sicut cervus (1581)	G. P. de Palestrina (1525–1594)
Basciami, basciami mille volte (1585)	Luca Marenzio (1553–1599)

SATURDAY, OCTOBER 13 NEW VIEWS OF A RENAISSANCE GIANT

10:00 AM (lecture) *(Re)writing the Biography of a Renaissance Giant* **WILLIAM E. WALLACE** (Barbara Murphy Bryant Distinguished Professor of Art History, Washington University), author of numerous articles and essays and three books on Michelangelo, offers his perspective on writing a new biography of this artistic colossus. He examines how Michelangelo's image has been shaped by his contemporaries, Giorgio Vasari and Ascanio Condivi, and in turn, by current historical perspective. He will also discuss the challenge of writing a biography of Michelangelo today.

11:00 AM (lecture) *Michelangelo's Last Judgment* Since its completion in 1541, critics, both lay and ecclesiastic, have hotly debated the meaning of Michelangelo's "Last Judgment." These debates have primarily concerned the nature and means of the preparation of the soul for the second coming of Christ. Art historian **LOREN PARTRIDGE** (Professor of Art History, UC Berkeley) proposes a radically new interpretation and clarifies for the first time why so much time and effort were expended in the unprecedented preparation of the wall surface for this famous work.

Noon–1:30 Break for Lunch



1:30 PM (performance) **THE WHOLE NOYSE:** *Gems of the Italian Wind Band*

Je nem puis; *In mijnen sin*	Alexander Agricola (1446–1506)
La martinella pittzulo	Johannes Martini (ca. 1435–1497)
Performed on Shawm, sackbuts	
Adieu mes amours	Josquin des Prez (ca. 1455–1521)
La mi la sol	Heinrich Isaac (ca. 1455–1517)
Palle, palle	Isaac
Performed on Cornett, shawm, sackbuts; recorders	
Nous sommes de lordre dsaynt babuyn	Loyset Compe`re (ca. 1445–1518)
Allahoy	Isaac
Performed on Cornett, sackbuts, curtal; recorders	
Fammi pur guerr' amor	Francesco Corteccia (1502–1571)
El bisson	Anon., ca. 1550
La gamba in basso e soprano	Vincenzo Ruffo (ca. 1508–1587)
El tutu	Anon., ca. 1550
Performed on Cornett, sackbuts, curtal	
Canzon decimanona	Florentio Maschera (ca. 1540–ca. 1584)
Canzon "La basgapera"	Giovanni Rognioni Taeggio (after 1550–before 1626)
Canzon nona	Antonio Troilo (fl. 1606–08)
Performed on Cornett, sackbuts, curtal; recorders	

2:00 PM (lecture) *Michelangelo Goes Public* During the Renaissance, reproducing famous works of art was a much more difficult process than it is today. Nevertheless, a number of Michelangelo's works were copied and distributed to the public. **BERNADINE BARNES** (McCulloch Family Fellow, Wake Forest University) will present some of the most popular of these reproductions, consider why they were selected and explain what these prints tell us about the public response to Michelangelo's art.

2:45 PM (lecture) *Digital Michelangelo* During five months of nearly round-the-clock work in Italy, a team of 30 faculty, staff and students of the Digital Michelangelo Project based at Stanford University scanned 10 Michelangelo statues, including the giant figure of David, in an effort to create a long-term digital archive and to enable broader study of these works. Project chief **MARC LEVOY** (Associate professor of Computer Science and Electrical Engineering, Stanford University) shows the remarkable three-dimensional computer models of the master's sculpture created by the team and shares their startling discoveries.

3:30 PM (panel discussion) *How Will Michelangelo be Viewed in the 21st Century?* Moderated by **ERIC APFELSTADT**

MUSIC PROGRAM NOTES

SF Choral Artists: Lyrics and Translations

Ave Maria, gratia plena	Desprez
Ave Maria, *Gratia plena,* *Dominus tecum,* *Virgo serena.*	Hail Mary, Full of grace, The Lord is with you, Gentle maiden.
Ave cujus conceptio, *Solemni plena gaudio,* *Cælestia, terrestria,* *Nova replet lætitia.*	Hail, whose conception, Full of solemn joy, Fills heaven and earth, With new delight.
Ave cujus nativitas *Nostra fuit solemnitas,* *Ut lucifer lux oriens,* *Verum solem præveniens.*	Hail, whose birth Was our holy day, Like the rising morning light, Coming before the true sun.
Ave pia humilitas, *Sine viro fœcunditas,* *Cujus annunciatio* *Nostra fuit salvatio.*	Hail, pious humility, Fertility without a man, Whose annunciation Was our salvation.
Ave vera virginitas, *Immaculata castitas,* *Cujus purificatio* *Nostra fuit purgatio.*	Hail, true virginity, Unspotted chastity, Whose purification Was our cleansing.
Ave præclara omnibus *Angelicis virtutibus,* *Cujus fuit assumptio* *Nostra glorificatio.*	Hail, brightest of all Angelic virtues, Whose assumption was Our glorification.
O Mater Dei, *Memento mei. Amen.*	O, Mother of God, Remember me. Amen.

Continued on Page 4

El Grillo (The Cricket)

Desprez

El grillo è buon cantore
Che tiene longo verso.
Dalle beve grillo canta,
El grillo è buon cantore.
Ma non fa como gli altri uccelli
Come li han cantato un poco,
Van de fatto in altro loco
Sempre el grillo sta pur saldo,
Quando la maggior el caldo
alhor canta sol per amore.

The cricket is a good singer
whose song is very long.
The cricket sings just for pleasure.
The cricket is a good singer,
but he's not like the other birds:
when they have sung a little,
they go somewhere else,
while the cricket just stays where he is.
When the weather is hottest,
he sings only for love.

Douleur me bat

Desprez

Douleur me bat et tristesse m'afolle.
Amour me nuit et malheur me consolle.
Vouloir me suit mais aider ne me peult.
Jouyr ne puis d'un gran bien qu'on me veult.
De vivre'ainsi pour dieu, qu'on me décolle.

Pain strikes me and sadness panics me.
Love does me harm and ill luck consoles me.
Wanting follows me but it doesn't help.
I can't rejoice in the immense goodness which is mine,
To live thus for God whom one wants to take away from me.

Dominator cœlorum

Festa

Dominator coelorum et terrae creator,
qui conteris bella ab initio,
eleva brachium tuum super omnes gentes
qui cogitant servis tuis mala
et dextera tua glorificetur in nobis.

Ruler of heaven and creator of the earth,
who has destroyed war from the beginning,
raise your arm over the peoples
who intend evil against your servants,
and let your justice be glorified in us.

Cantus firmus:
Da pacem, Domine, in diebus nostris:
quia non est alius qui pugnet pro nobis,
nisi tu, Deus noster.

Lord, give us peace in our days:
for there is no one else who may fight for us
except you, our God.

Allide fortitudinem illorum in virtute tua,
et libera nos propter nomen tuum,
et da nobis pacem in diebus nostris:
quia non est alius qui pugnet pro nobis,
nisi tu, Deus noster.

Attack their might in your goodness,
and free us because of your name,
and give us peace in our days:
for there is no one else who may fight for us
except you, our God.

Deh dimm'amor

Arcadelt

—Deh dimm'amor se l'alma di costei
fusse pietosa, com'ha bello il volto,
s'alcun saria si stolto,
ch'a se non si togliess'e desse a lei,
et io che piu potrei,
servirla, amarla, se mi fusse amica,
che sendomi nemica,
l'amo piu ch'alhor far non doverrei.

—Pray tell me, Love: If that woman's soul
were as merciful as her face is beautiful,
would anyone be so foolish
not to take himself from himself, to give to her?
Yet what more could I do
to serve and love her if she were my friend,
since now, while she's my enemy,
I love her more than I ever could do then?

—Io dico che fra voi, potenti dei,
convien ch'ogni riverso si sopporti
poi che sarete morti,
di mill'ingiurie e torti,
amando te com'hor di lei tu ardi,
far ne potrai giustamente vendetta.
Ahyme, lasso chi pur tropp'aspetta
Chi giung'a suoi conforti tanto tardi,
anchor se ben riguardi,
un generos'alter'e nobil core,
perdon'e port'a chi l'offend'amore.

—O powerful gods! I tell you that, among you,
every adversity must be tolerated.
But after you are dead,
and she loves you as you now burn for her,
you will be able to take
your just revenge for her thousand wrongs and insults.
Alas, how weary is he who waits unhappily
for me to reach and comfort him so late!
And yet, if he sees rightly,
a generous and proud and noble heart
pardons and bears love for the one who hurts him.

O *occhi manza mia, cigli dorati*

di Lasso

O *occhi manza mia, cigli dorati,*
O *faccia d'una luna stralucenti.*
Tienemi mente,
Gioia mia bella,
Guardam'un poc'a me, fami contiento.

O my beloved's eyes, set in gilded lashes,
O face luminous as the moon.
Remember me,
My lovely treasure,
Look after me for a little while, satisfy me.

Quia vidisti me, Thoma

di Lasso

Quia vidisti me, Thoma, credidisti:
beati qui non viderunt, et crediderunt, alleluia.
BJohn 20:29

Because thou hast seen me, Thomas, thou hast believed:
blessed are they that have not seen, and have believed,
alleluia.

Diffusa est gratia

Nanino

Diffusa est gratia in labiis tuis:
propterea benedixit te Deus in æternum.
Myrrha, et gutta, et casia a vestimentis tuis,
a domibus eburneis,
ex quibus delectaverunt te
filiæ regum in honore tuo.

Grace is poured into thy lips:
therefore God has blessed thee forever.
All thy garments smell of myrrh, and aloes, and cassia
out of the ivory palaces,
whereby they have made thee glad.
Kings' daughters were among thy honorable women.

Gaude, Maria Virgo

Victoria

Gaude, Maria Virgo: cunctas hæreses
sola interemisti in universo mundo, alleluia.

Rejoice, Virgin Mary: you alone have destroyed
all heresies in the whole world, alleluia.

Quivi sospiri

Luzzaschi

Quivi sospiri, pianti ed alti guai
risonavan per l'aer senza stelle,
per ch'io al cominciar ne lagrimai.

There sighs, lamentations and loud wailings
resounded throughout the starless air,
so that at first it made me weep.

Diverse lingue, orribili favelle,
parole di dolore, accenti d'ira,
voci alte e fioche, e suon di man
con elle (facevano un tumulto).

Strange tongues, horrible language,
words of pain, tones of anger,
voices loud and hoarse, and the sound of hands
with these (made a tumult).

—Dante Alighieri (1265–1321); Inferno, Canto III

Sicut cervus

Palestrina

Sicut cervus desiderat ad fontes aquarum:
ita desiderat, anima mea ad te Deus.
BPsalm 41:2

As the hart longs for water,
so my soul yearns for you, O God.

Basciami, basciami mille volte

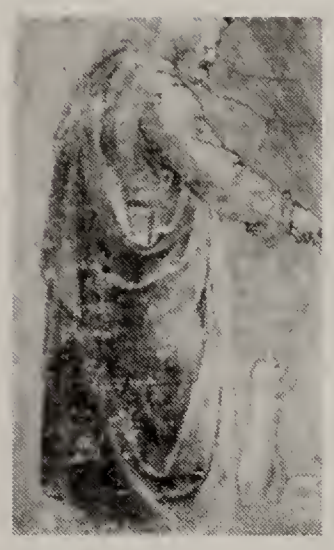
Marenzio

Basciami, basciami mille volte
Con quelle dolci tue labra rosate
Piene di vaghe voglie innamorate.
E se l'alma mia presa
D'insolita dolcezza verrà meno,
Stringemi tosto al delicato seno,
Ma s'avien poi ch'io mora,
Dolce la sorte fia,
Dolce la stella
Che morte mi darà sì dolce e bella.

Kiss me a thousand times
With those sweet pink lips
Full of yearning, amorous desires.
And if my soul be taken
By a strange sweetness will falter
Squeeze me tight to your delicate breast,
But if it should happen, then, that I die,
Sweet will the fortune be,
Sweet the star
That death me gives, so sweet and beautiful.

A partial timeline of events surrounding the life and time of Michelangelo:

1475



1473 Sistine Chapel built by Giovanni de Dolci

1475 Michelangelo Buonarroti is born on March 6 in Caprese.

1478 Spanish Inquisition established by Ferdinand and Isabella.

1481 *The Divine Comedy* by Dante Alighieri published in printed form for the first time.

1485 Family moves to Florence.

1485 War of Roses ends in England

Michelangelo begins three-year apprenticeship at the workshop of painter Domenico Ghirlandaio, leaving after one year to study in the Medici sculpture gardens.

1490–92 Guest in Medici Palace.

1492 Christopher Columbus discovers America

1494

1494 Michelangelo in Bologna. **St. Proculus** completed.

1495 Return to Florence.

1496–99 First journey to Rome. **Bacchus** and **Pieta** commissioned and completed.

1500

1501 Returns to Florence. Commission for David

1503 Leonardo paints the Mona Lisa.

1504 **David** is erected in front of the Palazzo Vecchio in Florence.

1505 First contract for Julius II tomb. Michelangelo spends eight months in the quarries at Carrera selecting marble.

1506 The Laocoon is unearthed in Michelangelo's presence.

1508 Michelangelo signs contract with Julius II for ceiling frescoes.

Raphael begins painting Vatican chambers

1509 Henry VIII ascends the English throne.

1510

1510 Luther travels to Rome.

1511 GeorgioVasari born.

Pope Julius II concludes the "Holy Alliance" with Spain, Venice, England and Switzerland against France.

1512 October 31st–the ceiling frescoes are unveiled in the Sistine Chapel.

1520

1530

1540

1550

1560

1512 Pope Julius dies.

1513 Pope Leo X

1516 Sir Thomas More's Utopia published.

Commission for façade of San Lorenzo(Florence) from Leo X; commission later withdrawn.

1517 Luther's 95 Theses start the Reformation

1519 Leonardo dies. Cortes lands in Mexico

1520 Death of Raphael

1521 Work begins on the **Medici Chapel**.

1522 Clement VII becomes pope.

1524 **Biblioteca Laurenziana** commissioned

1525 Charles V and Francis I go to war over Milan.

1527 Rome sacked by German and Spanish troops.

1530 Florence besieged by Charles V

1531 Halley's Comet appears.

1534 Death of Pope Clement VII. Succeeded by Paul III, who names Michelangelo Chief Architect, Sculptor, and Painter of the Vatican.

1541 **The Last Judgment** unveiled, Christmas Day.

1543 Copernicus writings on astronomy published.

1544 Henry VIII & Charles V invade France

1545 Council of Trent convened.

Tomb of Julius II erected in the church of San Pietro.

1546 The Louvre is under construction in Paris

1547 Michelangelo named architect of **St. Peters**.

Henry VIII dies.

1550 Frescoes at the **Cappella Paolina**

First edition of Vasari's *Lives of the Artists*

1556 Coronation Phillip II of Spain

1558 Elizabeth I assumes the throne in England.

1564 Michelangelo dies in Rome at almost 89 years of age.

MICHAEL·ÄGELVS·BONARŌTVS·FLŌRENT·FACIEBAT

BIOGRAPHIES FOR 'MICHELANGELO'S WORLD'

ERIC APFELSTADT (Moderator) is the Associate Dean for Santa Clara University's College of Arts and Sciences. He is an Associate Professor of Art History and the Co-Director of the University Honors Program. He received an A.B. from Indiana State University in Interdisciplinary Studies, and did graduate work at Ruhr University, Germany and Syracuse University. He received his M.F.A and Ph.D. from Princeton University, in European Renaissance Art History

Lecturers:

BERNADINE BARNES holds the McCulloch Family Fellowship at Wake Forest University in Winston-Salem, North Carolina. A specialist in sixteenth century art, she is especially interested in how contemporaries saw and responded to Michelangelo's work. Her publications include *Michelangelo Last Judgment: The Renaissance Response* (University of California Press 1999), and EVA/AVE: *Images of Women in Renaissance and Baroque Prints* (co-authored with Diane Russell, National Gallery of Art, 1990). She is currently working on a book and exhibit called *The Distributed Image in Sixteenth Century Italy: Prints, Criticism, and Audience Formation.*

MARC LEVOY is an Associate Professor of Computer Science and Electrical Engineering at Stanford University. He received a B. Architecture and M.S. from Cornell University in 1976 and 1978, respectively, and a Ph.D. in Computer Science from the University of North Carolina at Chapel Hill in 1989. In the 1970's Levoy worked mainly on computer animation, developing the first commercially successful computer-assisted cartoon animation system. Hanna-Barbara Productions used this system from 1983 until 1996 to produce *The Flintstones, Scooby Doo*, and other shows. In the 1980's, Levoy's research focused on volume rendering, a family of techniques for displaying sampled functions of three spatial dimensions, for example, medical and scientific data. For this research he won the ACM/SIGGRAPH Computer Graphics Achievement Award in 1996. In the 1990's, Levoy worked on technology and algorithms for digitalizing three-dimensional objects. This led to the Digital Michelangelo Project, in which he and a team of 30 researchers spent a year in Italy scanning and creating computer models of the statues and architecture of Michelangelo. His current research interests include sensing and display technologies, image-based modeling and rendering, ditital imaging and television, and applications of computer graphics in art history, preservation, restoration and archaeology

LOREN PARTRIDGE received his B.A. in English from Yale and his M.A. and Ph.D. in Fine Arts from Harvard. He is Professor of History of Art and Italian Studies at the University of California at Berkeley, where he has taught for thirty years and served twelve years as chair of the Department of History of Art. A specialist in the art and architecture of the Italian Renaissance, he has written numerous articles and seven books, the most recent three of which are *The Art of Renaissance Rome* 1400–1600 (Abrams: Newyork, 1996), *Michelangelo: The Sistine Chapel Ceiling, Rome* (Braziller: New Your, 1996, and *Michelangelo: Last Judgment, A Glorious Restoration* (Abrams: New York, 1997). He has received many prestigious awards including a Fulbright Fellowship, Rome Prize Fellowship in Art History from the American Academy in Rome, Kress Fellowship at the Institute for Advanced Studies in Princeton, Guggenheim Fellowship, and Getty Senior Research Grant.

THEODORE K. RABB is Professor of History at Princeton University. He received his PhD. from Princeton, and subsequently taught at Stanford, Northwestern, Harvard and Johns Hopkins Universities. He is the author of numerous articles and reviews, and has been editor of *The Journal of Interdisciplinary History* since its foundation. Among the books he has written or edited are *The Struggle for Stability in Early Modern Europe*, the *New History*, and *Renaissance Lives*. Professor Rabb has held offices in various national organizations, including the American Historical Association and the Social Science History Association. He was the principal historical advisor for the five-part PBS television series RENAISSANCE, nominated for an Emmy following its national broadcast in 1993. He recently served on the Commission that issued the National History Standards. He also serves on the Advisory Council of Humanities West and has participated in several past programs including: *Renaissance Women*, and *Galileo's Universe* and most recently, *Leonardo da Vinci: The Original Renaissance Man.*

WILLIAM E. WALLACE received his Ph.D. in Art History from Columbia University in New York in 1983, with a dissertation on Michelangelo's drawings. He is currently Barbara Murphy Bryant Professor of Art History and Chair of the Department of Art History at Washington University in St. Louis. Wallace has published extensively on Renaissance art and is an internationally recognized authority on Michelangelo and his contemporaries. He was one of a select group of scholars, curators, and restorers from around the world invited to confer with the Vatican about the restoration of Michelangelo's frescoes in the Sistine Chapel. In addition to more than forty articles and essays, including two works of fiction, Wallace has authored or edited three books on Michelangelo: Michelangelo at San Lorenzo: The Genius as Entrepreneur (Cambridge, 1994), Michelangelo: Selected Scholarship in English (Garland, 1996), and Michelangelo: The Complete Sculpture, Painting and Architecture (Hugh Lauter Levin, 1998). He was a fellow at Villa I Tatti, the Harvard University Center for Renaissance Studies in Florence, in 1990–91. He spent 1996–97 at the American Academy in Rome, where he began working on his current project, a biography of Michelangelo.

Continued on Page 8

Performers:

THE SAN FRANCISCO CHORAL ARTISTS, directed by Magen Solomon, is a chamber choir of 22 voices dedicated to delighting audiences with varied repertoire and unique programming. Combining a wide variety of choral music in fresh and unusual ways, the Choral Artists bridge the gap between the music performed most frequently—works written before 1900—and the dynamic, vibrant world of contemporary composers.

The Choral Artists' thought-provoking juxtaposition of musical styles and texts results in exciting performances that have engaged the hearts and minds of audiences throughout the Bay Area. Rejecting the "this-is-good-for-you" attitude that often accompanies performances of contemporary music, the Choral Artists place newer works in a musical and emotional context that is accessible and enjoyable to amateurs and professionals alike. Ralph Hooper founded the group in 1984.

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THE WHOLE NOYSE derives its name from a musical term of the late Middle Ages, when a group of loud winds was called a "noise." Later the word came to refer to groups of wind instruments in general, or even strings: in 1584 an English town band, the Norwich Waits, considered a set of five as "beeying a Whoall noyse." The ensemble models itself after a professional wind band of the late Renaissance, whose special instruments were the precursors of modern brass. **Stephen Escher** plays cornett (a woodwind with trumpet-style mouthpiece); **Richard Van Hessel** and **Sandy Stadtfeld** play sackbuts (renaissance trombones); and **Herbert Myers** plays curtal (ancestor of the bassoon, and a common reed bass for early brass). In keeping with the versatility expected of early players, the group often doubles on consorts of recorders and flutes and occasionally mixes in strings (violin, viola, and gittern—an early form of the guitar) or shawm (the loud ancestor of the oboe). The combination of cornetts and sackbuts was especially prized for its ability to combine with voices, and The Whole Noyse carries forth this tradition in its many appearances with choirs, both in California and in Canada. It has collaborated with the Vancouver Cantata Singers and San Francisco's Magnificat in performances and recordings of the works of Rigatti, Schu"tz, Cavalieri, the Gabrielis, and Monteverdi, and it has been included in concerts of the San Francisco Bach Choir and the Baroque Choral Guild. In 1990 The Whole Noyse made its European debut, with concerts at the Regensburg Festival in Germany and at the Vigado in Budapest. More recently it has been invited to participate in festivals in Italy, performing in castles in Gorizia and Langhirano. The Whole Noyse CD "Lo Splendore d'Italia" is available on the Helicon label.

"The genius of Michelangelo was acknowledged in his lifetime, and not, as happens in many cases, only after his death. He was favored by Julius II, Leo X, Clement VII, Paul III, Julius III, Paul IV, and Pius IV, Soliman, emperor of the Turks, Francis, king of France, the Emperor Charles V, the Signoria of Venice, and lastly, Duke Cosimo de' Medici would very gladly have favored him, too. They offered him the most honorable appointments. This does not happen to any except men of the highest distinction. To no other master has God granted such perfection in the three arts in all the years that the sun has been going around." —Giorgio Vasari from "Lives of the Artists"

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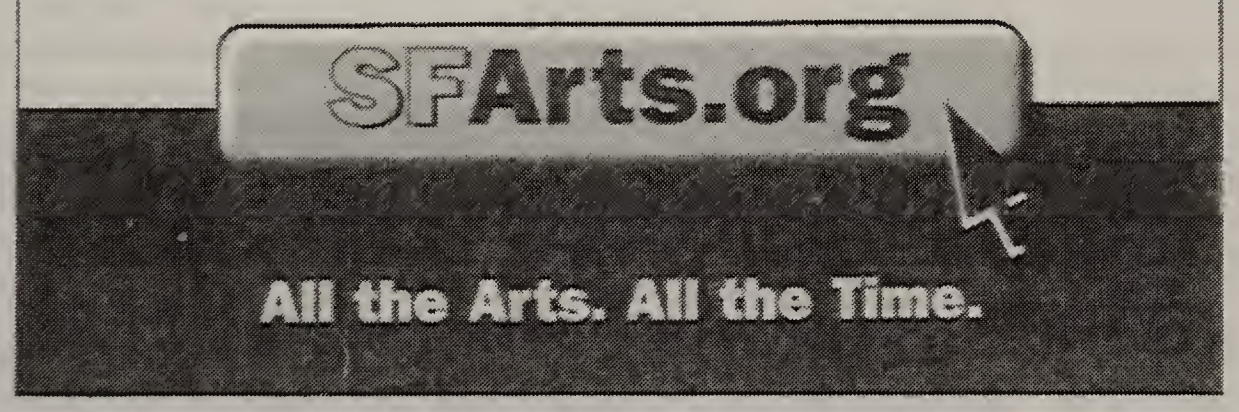

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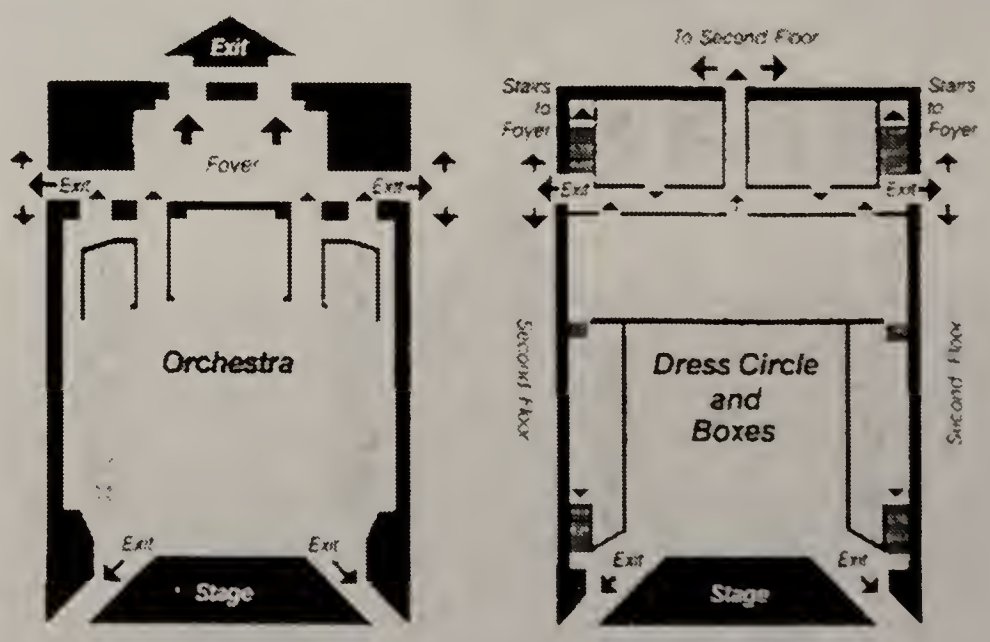

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The Whole Noyse

Among the musical sounds heard in any urban locality in the Renaissance, one of the most familiar was that of the wind band. Hired and maintained by noblemen and cities alike, such an ensemble was a ubiquitous participant in public life, performing at banquets, for dances, in church processions, and at civic gatherings of all kinds. As befits an ensemble that needed to make itself heard in untoward acoustical surroundings, it was in the first instance a loud band, employing the penetrating sounds of shawms (ancestors of the oboe). These woodwinds were joined in the fifteenth century by a brass instrument, a form of trumpet to which had been added a simple slide mechanism to better equip it for melodic performance. By the end of the century this instrument had evolved into the trombone, known as the "sackbut" in the English of the day. As a young adult, Michelangelo would have witnessed the beginning of sweeping changes in the number and nature of instruments available to such an ensemble, changes that continued to unravel throughout the sixteenth century. One of the first and perhaps the most important was the development and adoption of the cornett, an instrument that combined the mouthpiece of a brasswind with the fingerholes of a woodwind; its flexibility made it a "natural" for accompanying the human voice and allowed it to be the chief rival of the violin until well into the Baroque period. Another important innovation was the curtal, ancestor of the bassoon; it was the result of doubling back the bore of a shawm to make an acoustically long instrument in a short—"curt"—package. While the wind ensemble continued to be referred to in Italy as the *piffari* (shawms) and still played them for outdoor occasions, it became adept at doubling on these softer winds and others (such as recorders and flutes), and eventually even on strings. We have attempted in today's short program to illustrate this development of the band from the late fifteenth century through the sixteenth.

Casting one's eye over this program one can see the results of another change that took place over Michelangelo's lifetime: composers on the first half are all Flemings (including Martini), while those on the second are indigenous Italians (including, in all probability, those listed as "Anonymous"!). Northern composers, recognized for their mastery of counterpoint, were employed in Italy throughout the fifteenth century and long into the sixteenth, and their output forms a large share of both sacred and secular polyphony preserved in Italian sources. Whether originally conceived for voices (as in the case of the pieces on our program by Agricola, Josquin, and Compe`re) or written specifically for instruments (as in the case of those by Martini and Isaac), the Flemish secular pieces are characteristically presented without words in Italian sources, reflecting a common fondness for instrumental performance of this repertory. In Isaac's "La mi la sol" the tone row (as it were) *la, mi, la, sol; la, sol, la, mi* is heard in the tenor in long notes, repeated in ever-diminishing values as the piece progresses. "Palle, palle!" was the party slogan of the supporters of the Medici and refers to the balls figuring prominently on the coat of arms of this powerful Florentine family; these balls are represented by the long notes of the tenor in Isaac's setting. By contrast with these pieces based upon long-note tenors, his "Allahoy" (titled "La la ho" ho" " in some manuscripts) is built upon a flippant little ostinato figure, tossed from part to part.

Corteccia is perhaps best known as the composer of a musical entertainment for the marriage of his patron, Cosimo I de' Medici, which took place in Florence in 1539; his "Fammi pur guerr' amor" is an early example of the madrigal. The anonymous dances "El bisson" (a pavan) and "El tutu" (a saltarello) contrast in their homophonic style with the polyphonic pieces of the rest of the program. Set between them is a capriccio based upon another popular dance, "La gamba"; here Ruffo pits alternately the bass and soprano parts of the original dance against new counterpoint in the other parts. The last three offerings on our program represent another important instrumental development of the sixteenth century: the performance of French chansons on instruments became so popular in Italy that their style was then imitated by Italian composers, who produced innumerable collections of *canzonette alla francese* (or, simply, *canzone*).

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